

THE
JOURNAL
OF
THE



JANUARY
1954

LYNN POOLE
"Is It Worth It?"

See Page 3

ASSOCIATION FOR EDUCATION BY RADIO-TELEVISION

IS IT A GOOD SHOW?

OUR December issue included a page of excerpts from letters which had come in from our readers. More are included in the current issue. These expressions of satisfaction with the new format are most gratifying. We hope more will follow!

Fan Mail—When all letters referring to our new format have been received, the best guess is that the total response will be small in comparison with the membership. This leaves the Editor in an uncomfortable position. Do those (an overwhelming majority) who fail to write approve the new format? Disapprove? Have no opinion?

The Script—Another matter that worries editors, editorial boards, and association officers is the reaction of the readers to the major articles selected each month. Do they cover

significant areas? Are the ideas sound? Are they written in an interesting style?

Incidental Music—Still another question concerns the regular departments: "Listenables and Lookables"; "Who? What? When? Where?"; "New AERT Members"; "Letters to the Editor"; "Editorial." Should they continue?

Effects—This month some readers may think we've gone a bit far in running as critical an article as "Hey, Mr. Educator!" Some may wish to answer it. Fine! As much space as possible will be made available in our "letters" column.

The Audience—The Editor's goal this year is one letter from each reader expressing constructive criticism of the *Journal*. Only in this way can your magazine serve your needs. Is this too high a goal?

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IS IT WORTH IT?

Lynn Poole

Creator and Producer of
The Johns Hopkins Science Review

A QUESTION often asked the staff of *The Johns Hopkins Science Review* by people who are thinking about doing an informational television program is: **Do you feel it is worth it?**

Answering that question with a laconic or enthusiastic "yes" is being like the father who always answers his child's question with the simple "Uh-huh." The reasons for the "yes" should be explained.

First let me say that we ask ourselves the question often. We make the self-query because even today we produce a network program on a shoestring; have no more than any other school has to work with. We often envy the program that has a

budget of sixty thousand dollars a week; spends as much in one week as we spend in two and one quarter years. Is it worth it when we compare our pennies with their fortunes? The answer is still enthusiastically "yes." So let's expand on that affirmative and see some of the reasons for it.

A year ago the *Science Review* presented three programs on space travel — scientifically accurate, cautious in predictions. More than two years of study and thought went into

ABOVE: Man Will Conquer Space, a telecast from the Johns Hopkins Science Review, demonstrated the Air Force pressure suit, forerunner of suit to be worn by space men.

these programs. Weeks of building props from plastic cake box tops for space helmets, coveralls for space suits, borrowing many items and models preceeded these three programs.

When it was over we put the question to ourselves again. Our answer came from youngsters, school teachers, and parents. A year later we had another reply. These programs stimulated a group of boys in a large metropolitan technical high school to further study of rocket propulsion. With a physics teacher as advisor, these young scientists constructed a rocket and launched it upwards to a distance of four hundred yards. We heard of this only by chance; were told that these boys learned a great deal from their experiment. You answer this time: Do you think this result was worth the effort?

Two years ago the *Science Review* spent a half hour demonstrating the problems of industrial hygiene and suggesting a few solutions. Five months later we received this letter from a nationally known industry:

This program contained some ingenious experiments, particularly one showing the difference in dust patterns produced by exhaust and supply of air through a tube.

You may be interested to know that the striking differences were so effectively demonstrated that these experiments assisted as a basis for the design of an extensive duct system for the removal of corrosive, vapor-laden air.

This system is now operating in a large local plant which manufactures the bulk of the nation's electrical communication equipment.

A letter such as this makes the between-times and long evenings spent on preparing programs very much worthwhile.

When wishing for a bit of respite from the grind of fifty-two programs a year, those working on the *Science Review* are buoyed up when they remember the taxi-driver father who reported that his son had been a near-delinquent. The youngster was in trouble all the time. One night he

watched the program and was fascinated by a demonstration of "electrons at work." He got books from the library. His father bought him batteries; fixed up the basement as a laboratory. Today the kid is "tops" in school; is no longer a problem. The father expressed his gratitude and plans to work overtime to assure a college education for the boy. Again — we learned about this two years after the original program; again just by chance.

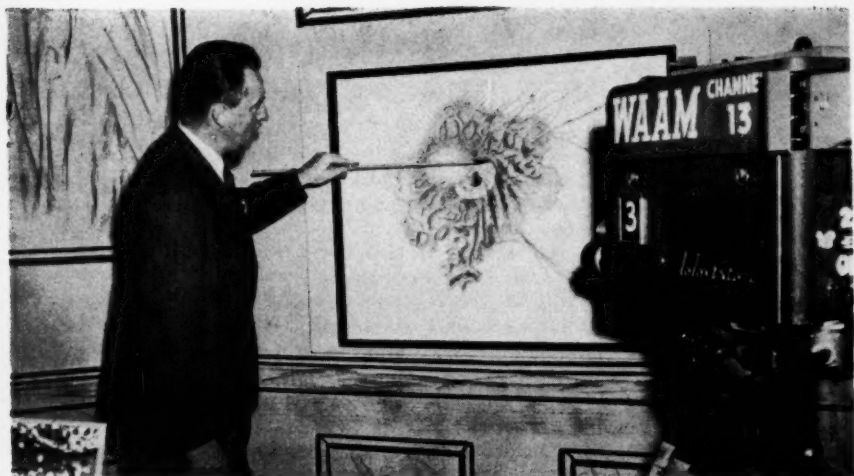
There is still another reason for asking the worth-it question. Sometimes you will run into prejudices and fusty taboos. The *Science Review* met this head on when planning three programs on cancer. Prevalent cancer is that of the breast and cervix. How could one do a factual, scientific program on these subjects without using the words — breast, cervix, vagina and other such anatomical words? (By way of slight digression, these programs were planned at the same time that a famous actress was weekly approaching the birth of her baby. The script writers were not allowed to use the word "pregnant"; for fear of offending!)

The series on cancer was prepared and presented, pulling no punches; being careful not to frighten viewers. We admit, it was a tight rope to walk. But when the responses came in — it had been worth it.

Think about this response from mothers with teen-age daughters who said: "Thank you for teaching my daughter facts which I would not have the courage to mention. You presented it in such a forthright, honest manner."

Then, there were the letters from a husband which said, "Our doctor says that had my wife not come to him now, cancer would have killed her. He can arrest its growth." This was not the only such letter.

Our original fears of going beyond



Dr. George Gey, cancer research specialist of Johns Hopkins shows growth of cancer cells on one of the series of three programs, "Man Against Cancer," telecast from Baltimore.

bad taste had been groundless. There was not one word of complaint. It was worth it.

You have, or will, meet the perplexing problem of how to demonstrate the important facts of basic, fundamental research: the need for the man who works to prove the usefulness of useless knowledge. Fundamental research is the very well from which later scientific discoveries are made. Many men work many years on many seemingly useless things — then suddenly something is developed which is potent with human values.

The Science Review has done many such programs and at first we wondered whether the important point was being understood by viewers. We had our first positive inkling when an elevator operator, past middle age, expressed pleasure in the program, and his understanding of it when he said: "I never thought of it that way before. I see now that a heck of a lot of guys have to do a heck of a lot of things before one guy can announce something."

In his own way this man under-

stands the need for basic research; and knows what educational institutions do for him.

When teachers by the hundreds write and ask for copies of scripts, the loan of kinescopes or for further information to use in the classroom — it's worth it. When students from grammar school through college ask for more information indicating how the program helps them — it's worth it. When parents stop you on the street, in airplanes, on the bus, or beside a public swimming pool and express their appreciation — you know it is worth it.

It is worth it, but how is it possible? It is possible in the case of *The Johns Hopkins Science Review* because a university, a local station such as WAAM, and a television network like DuMont has faith in the values of such a weekly presentation. Their combined belief and the work of many people have certainly made it worthwhile during the past five and one-half years. Can we do less than try to make it more worthwhile during the coming five and one-half years?

HEY, MR. EDUCATOR!

David J. Bennett

General Manager, Station WTPA (TV), Harrisburg, Pennsylvania

OF the educational programs on the air today, the outstanding ones are recognizable, not only because of their general excellence, but because they stand like colossi, surrounded by great desolate areas of inactivity.

Radio broadcasting is now more than thirty years old, and there are more than 2,400 stations in the United States. It is regrettable that after thirty years there are not at least 2,400 programs broadcast weekly under school auspices. The fact is due, not to the reluctance of broadcasters to schedule such programs, but to the failure of educators to produce them.

Educators generally agree that they have missed the boat, and plan to rectify this error in the television age. The solution, we are told, is simple. A few television channels and several million dollars worth of equipment are the tools they need to work with. Given these, the brave new world is here.

As a practical broadcaster, I find this naivete a little amusing, and more than a little tragic. Let me hasten to add, in the conventional idiom of the controversial discussion, that these views are my own, and not endorsed by either my employers or the publisher.

I am well aware of my heresy in criticizing, even by inference, the intentions or the actions of educational broadcasters. In the American pantheon education stands between home and mother. To speak against it is the equivalent of espousing the devil at a Methodist camp meeting.

However, as a commercial broad-

caster, I am partially damned to start with. I am guilty of all the sins imputed to my trade—the singing commercial, the soap opera, the double middle commercial—I have helped to perpetrate them all. My position therefore is much like that of the life term convict who becomes a medical guinea pig. Things can't be much worse, and conceivably, I may become a public benefactor. The needle, then, if you please.

Educators have failed in radio. If they are to avoid failure in TV, certain things are mandatory.

First, they must have something to say. Elementary, perhaps, but essential. So far, the burning desire to spray book learning all over the radio frequency spectrum has been characterized by a complete lack of concrete programming plans. It is this lack of purpose, this general aimlessness, which is responsible for the dearth of educational programs today. No one seems to have anything to say.

What few programs have been put on are usually developed, not from a deep and sympathetic understanding of a community's need, or from an urgent sense of mission, but from the availability of an individual whose talents, or whose interests, indicate that he may be pretty good at this broadcasting business. If our school is to appear in its best light, you say, let's use the music department, because the girl's chorus is awfully good this year. Or, if it could be young Mr. McTwig in the Biology Department, because he has such a nice voice; or Professor Bent-

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whistle, because he's the world's greatest authority on the quantum theory. I submit that anyone who drew up a scholastic curriculum on this basis would be drummed out of the lodge in disgrace, and properly so.

If you were to walk into a classroom filled with people of various ages you would certainly not be able to instruct them intelligently in anything without first making some attempt to find out what they already knew. Commercial broadcasters spend thousands of dollars annually to find out what people like, when they listen or watch, and a lot of other information, because that information is needed for intelligent programming.

A benign government has already done part of this work for you, but so far you haven't used it. The Bureau of the Census reports show very clearly that formal schooling for an appalling number of our citizens stopped with the eighth grade, or lower. If educational broadcasting is to serve a real need, it must provide a usable service to this great majority. Something must be said, and it should be said to them.

Next, you must acquire a bit of showmanship. It takes consummate skill and tremendous personality to hold an audience by reading, as the First Drama Quartette does so well. Few professionals can do it; no amateurs can. Performers of lesser rank must use more gimmicks, more flash—more showmanship, in short. It's nothing to be ashamed of; you needn't become pitchmen, or side-show talkers. But you must realize that once on the air you are competing with all the showmanship and professional know-how that can be mustered against you. I think its important for another reason, too. This is reduced to the absurd, but I can find a thousand people who can quote the Pepsi Cola jingle for every

one you can produce who can quote and the first four lines of the *Faerie Queene*. And there is a whole generation growing up under the impression that Johann Strauss the younger wrote a sprightly waltz called *Rival Dog Food*. The ultimate projection of this idea evokes a situation too dreadful to contemplate, but I think we can trust you not to let the thing get out of hand.

Then, you have to learn a little technique. In TV, this is fairly complex. Camera angles, lenses, lighting, composition, movement and so forth, to say nothing of visuals, slides, film, flip cards, rear projection, gray scale response, and many others are basic tools of the trade.

When you are prepared to do all of these things—to have something to say which needs to be said, to say it with showmanship, and to utilize properly the tools and techniques which must be mastered, and you are prepared to do this for six or eight or ten hours a day—you should be providing a pretty fair service with your new TV stations. But for a profession, which collectively has failed to do any of these things in thirty years of radio broadcasting, you have a long way to go.

If in this note of skepticism you detect an inference that you don't need those new TV stations yet, I will admit that this thought has occurred to me. Naturally, my opinion is colored by the fact that the TV station which I manage could use some good, professionally produced educational programs, and I would be glad to schedule them. But then, as I pointed out earlier, this has been the problem all along. I have never heard of a broadcaster who has refused to carry an educational program offered to him. I know of many broadcasters who have requested help in presenting such programs and who have been refused. The reasons have been perfectly valid ones, the multiple problems of personnel

shortages, overloaded schools, inadequate budgets, and recalcitrant boards of education have made their mark felt in the field of broadcasting as well as in the classroom.

One final thought: No matter how you educators use TV—and you should use it, in conjunction with or in competition with the commercial broadcasters—be realistic about the educational programs now on the air. Don't assume that a commercial sponsorship of a program neutralizes

its educational potential; accept the fact that education takes many forms, and the classroom concept is but one of these.

Many programs of educational value—news, public affairs, the whole great history-in-the-making panorama of television—will probably always be the province of commercial broadcasters. The academic phase of educational broadcasting is your responsibility. I hope you accept it soon!

BRAUM JOINS JCET

Cyril M. Braum, former chief, Television Facilities Division, Federal Communications Commission, has joined the consultant staff of the Joint Committee on Educational Television.

"Braum will provide general engineering assistance to educational channel applicants," explained Ralph Steetle, JCET's executive director who announced the appointment.

"He will also be available to consult with engineers employed by educators to prepare station applications. He will keep the educators informed about important technical television developments through participation in conferences and written reports."

Braum is a registered professional engineer in the District of Columbia, and has been with the Federal Communications Commission since 1937. As chief of the TV Facilities Division, he has had a major responsibility for processing both educational and commercial television applications.

"He is well known by educators for important contributions he has

made in the field of educational broadcasting," said Steetle.

"As chief of the FM Division he participated in the allocation of commercial and non-commercial frequencies in the FM band, and in the preparation of rules and engineering standards which have been in effect since 1945. The eligibility rules governing educational television are derived largely from those developed for non-commercial FM stations."

According to Steetle, Braum will also be available as engineering consultant for the National Citizens Committee for Educational Television. Both Committees are concerned with the development of educational television, the JCET working directly with the educators, the NCCET with the general public.

In accepting the appointment, Braum stated, "I am convinced that the scientific marvel of television has tremendous possibilities for serving educational needs. I am glad of the opportunity to participate in the work of bringing educational television to wide-spread reality."



TEACHER PRODUCED FILMS FOR TV

L. P. Greenhill

Research Coordinator, The Instructional Film
Research Program, The Pennsylvania State College

MANY teachers both at the school and university levels, are preparing seriously right now to meet the challenge of educational television. One of the ways in which they are doing this is by attending the many TV workshops which are offered by universities throughout the nation. One such workshop was given at The Pennsylvania State College last summer under the joint sponsorship of the Departments of Education and Speech.

Part of this workshop was devoted to a study of current television practices, and to the application of effective teaching principles to the planning of educational television programs. Another substantial part of the workshop was given over to the training of teachers in the practical procedures of producing their own sound films for presentation on television. During the final phase of the workshop, teachers had an opportunity to produce programs using television equipment in a closed-circuit laboratory situation.

Students Produced Films—During the film production sessions the participating teachers produced two

complete sound films on educational subjects. They planned the films, wrote the scripts, arranged the sets, gave the lesson presentations, operated the camera, and recorded the sound. In short, they did the whole job with a minimum of supervision. The teachers felt that this was excellent training for live television programming, and what is more important, many of them came to realize the possibility of recording, on film, educational material which it would be inconvenient or difficult to present in the form of live television programs.

Sound films which can be produced quickly and cheaply can do for television what tape recorded transcriptions are doing for radio. By producing programs on film now, educators can gain valuable experience and know-how, and as they gain in ability they can begin to build up a backlog of television material for educational television's D-day. As John C. Crabbe pointed out in his editorial in the March issue of this periodical, "It is important that all people who will become involved in educational TV

The Instructional Film Research Program is working on the development of simplified methods for teacher production of instructional sound films.

begin this process of self-education."

The development of 16mm. single-system sound cameras (cameras which record picture and sound simultaneously on the same strip of film) and 16mm. magnetic recording projectors makes practical the production of sound films by teachers at comparatively low cost. While the initial capital investment may require from \$1,500 to \$3,000, depending on the kind of equipment selected, production costs will be limited to the costs of film and processing, plus the "hidden" costs of the time devoted by teachers and students to planning and producing the film.

Admittedly, the technical quality of such teacher-produced films may not be equivalent to the technical quality of some of the professionally produced films. On the other hand, in terms of content, teacher-produced films and television programs

can often hold their own. The real question is: What kind of technical quality standards are necessary for educational television films in order to achieve the desired objectives? This is a matter for future research.

Potential Film Subjects— Practical experience has shown us that there is a great wealth of potential television-film material available in a university. This raises the question: What kinds of programs are feasible for non-professionals to film? Our experience suggests that it is advisable, at least at the beginning, to avoid dramatic presentations involving several people and requiring considerable acting ability, as well as directing skill on the part of the producer. On the other hand demonstrations of all kinds are potential subjects. You need only look around the chemistry or physics laboratories and the engineering or home economics departments to realize that many suitable subjects

coming in january

RADIO AND TELEVISION NEWS

*By Donald E. Brown, University
of Illinois & John Paul Jones,
University of Florida.*

This book is the first of its kind in that it provides realistic exercises in addition to explanatory material covering all major aspects of news broadcasting. Twenty-three prominent radio and television news editors contribute the introductions to the various units of the book.

Probably 480 pages, \$4.50

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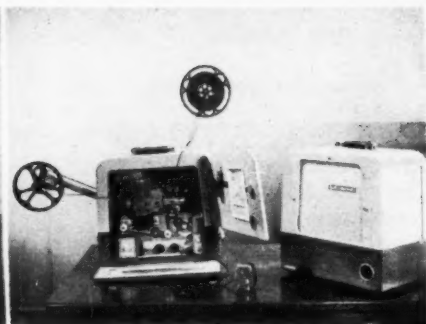
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Cine-Kodak special camera



16mm magnetic recording projector

and expert teachers are available. Field activities in agriculture, forestry, geology, and geography are also appropriate. Many class projects in high school are natural subjects for film presentation. The possibilities of recording experiments and research in such a way as to emphasize their instructional or informational aspects should not be overlooked.

Straight lecture presentations should be treated with caution unless excellent visual materials are available. However, as experience is gained, attention should be given to the idea of developing series of films systematically covering areas of instruction; attention should not be restricted to those aspects of a subject that are easy to present on film or television.

PLANNING THE PRODUCTION

Purpose—Before any kind of educational program can be planned it is essential to have a clear statement of the purpose: What is the intended audience? What are the characteristics of its members? Under what conditions will they see the program? What do we want them to do or think as a result of seeing the program? Any communication should be audience oriented if it is to be understood. That is, it should be planned to meet the needs and abilities of the audience, not the teacher.

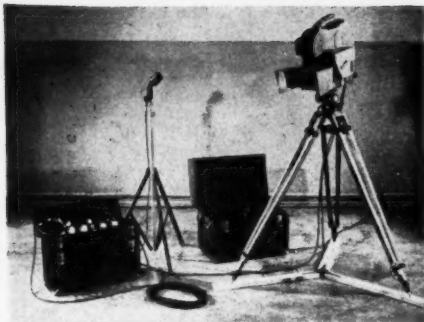
With this information in mind we

are in a position to study the specific subject matter to be covered and to select those aspects most appropriate to the stated objectives. Decisions can also be made on how the content is to be presented (what the setting will be, what steps will be followed in developing the presentation, what visual materials will be used, etc.)

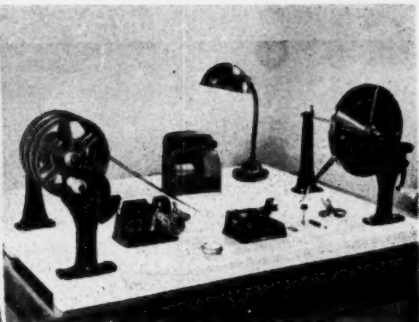
Preparation for Filming — When the individual presenting the lesson or demonstration is expert both in his subject matter and the method of its presentation, performing the demonstration two or three times may be sufficient preparation for filming. The first two performances serve to indicate the steps in the presentation and the positions from which the camera can best cover them. Where the demonstration is long or complex it is helpful to outline briefly the order and content of each step. Each step is then rehearsed once more and immediately filmed.

In situations where several people are participating, or where the people are not sufficiently expert, it is desirable to work out a more detailed script indicating camera shots and commentary in the conventional way.

Most teachers and students are inclined to quail at the thought of writing a script. However, if they are given another script as a model and told to visualize what they want to show in each scene, and write that



Auricon single system sound camera



16 mm film editing equipment (rewind, 2 hub synchronizer, viewer, splicer and cement)

down before describing what they want to say, we find that they produce some remarkably good scripts even on a first try.

A little experience in filming soon makes the film maker aware of the problems of continuity—the need for a logical progression from shot to shot so that the viewer will not lose orientation. Changing camera angle or camera-subject distance between each scene, and cutting from long shots to close-ups at “static” points in the action will simplify problems of continuity and editing.

EQUIPMENT

Cameras—The use of a single-system sound camera greatly simplifies the production of sound films, especially where lip-synchronous sound is required. The camera we have used in our TV film classes and workshops is the Auricon “Pro.” This camera handles 200’ rolls of film, is extremely silent in operation, and has a sound system which can be handled by anybody after about 15 minutes instruction. A solid tripod and simple dolly (e.g., the Cine Kodak camera truck) are necessary. Good quality coated lenses of 15mm., 25mm., and 75mm., and focal length are also needed.

For making films where lip-synchronous sound is not required, filming procedures can be simplified still further, and great flexibility in sound recording can be obtained, by shooting with a silent camera (such

as the Cine Kodak Special or Bell and Howell 70), obtaining a magnetically striped print, and recording the sound on a magnetic recording projector. This method is very satisfactory for presenting a demonstration about which an off-stage narrator makes comments.

The magnetic recording projector is ideal for training purposes inasmuch as the sound track can be recorded, erased, and re-recorded at will. Such magnetically striped prints may, at the moment, have shortcomings for TV presentation since stations are not normally equipped for projecting this kind of film. However, we believe it will be only a matter of time before magnetic projection equipment is generally available.

Sound Recording—When using the Auricon sound camera the microphone may be placed on a table stand if a static location is satisfactory. Better pick up can be obtained if the mike is suspended from around the neck of the demonstrator on a light metal frame. A mike boom is unnecessary once you accept the idea of having the mike appear in the picture. Sound is monitored on headphones, and it is an easy matter to set the sound exposure level in accordance with the instruction manual, and to regulate the gain as shown on the VI meter.

Lighting—Lighting can also be quite simple. For lighting areas up to about 9’ x 12’ we use eight PAR

38 flood lamps on lightweight stands. Each group of four lamps is supplied from a "Colortran" lighting transformer which raises the voltage, and consequently the brilliance of the lamps, with some shortening of their life. These lamps have an additional advantage in that each group of four can be operated through a "Colortran" from the normal 15 amp classroom wall outlet.

Several lighting units are placed so as to give sufficient general light over the subject area to provide adequate exposure of the film. In addition, one or two key lights are placed so as to give form or modeling to the subject, and one or two lights are placed high and to the rear of the subject to provide accent highlights. The balance of the lighting and the exposure are checked with an incident light meter such as the Norwood or G.E. PRI.

Film—We have found that the most satisfactory procedure with the Auricon sound camera is to shoot on 16mm. blue base single perforated film (such as Kodak Plus X blue base) and to have this film processed to a **negative** by a commercial laboratory. A positive print ("workprint") is obtained from this negative and edited as desired. The negative can then be cut to match this

"workprint," and as many final prints as are needed may be printed. In this process minor defects in exposure can be eliminated, and the quality of the sound is quite acceptable.

When using a silent camera and the magnetic recording projector, best results are obtained if the camera film is processed by reversal to a direct positive. From this positive a duplicate negative is made from which a single perforated print is struck. This print is then magnetically striped for recording purposes. For greater economy it is possible to have the original camera film developed to a negative and to obtain a single perforated positive print for striping (without a duplicate negative). If this is done the stripe will have to be applied to the emulsion face of the film, and most laboratories will not guarantee its permanence.

Editing—The following equipment will be needed for editing: dual rewinds, splicer, simple film viewer, and two-sprocket synchronizer for matching negative to workprint. A home-made rack with 16mm. reels is satisfactory for arranging scenes in proper order. The original film should be handled with great care (use cotton gloves); it should not be run through a viewer or projector. Editing is simplified if the shots are filmed in the proper sequence. Each roll of film should be identified and each scene preceded by a "slate" if the scenes are filmed out of order.

Since the sound for a particular picture is 26 frames **ahead** of the scene, it is necessary, when using a single-system sound camera, to start the action one full second before you begin to speak. This will permit the cutting and rearranging of scenes without losing part of the sound track.

SUMMARY

In this article an attempt has been made to stress the following aspects

EDUCATIONAL TELEVISION RESOLUTION

The Association of Urban Universities at its meeting in St. Louis, Missouri, October 18-19, 1952, adopted seven resolutions. One of them urged members of the Association to "commend and watch with interest the development of educational programs over exclusive television channels in the St. Louis community and in other areas. Great credit is due the educational and civic leaders of those areas in these significant pioneering efforts."

of program preparation for educational TV:

1. It is important to obtain practice in preparing educational TV program material now.

2. Production of sound films provides excellent training and the means for building up a backlog of material suitable for telecasting.

3. Unlimited program material exists in most educational institutions.

4. Simple procedures can be used by teachers for planning and producing satisfactory films for TV.

5. Single-system sound cameras and magnetic recording projectors minimize equipment requirements and technical skill.

EQUIPMENT FOR TEACHER-PRODUCED FILMS

Camera Equipment	Approx. Cost
Auricon Pro Sound Camera (with noise-reduction variable-area galvanometer Model S) with 3 lenses (17mm. f2.5, 25mm. f1.9, f2.8) viewfinder and case	\$2,150.00
or	

Cine Kodak Special II Silent Camera (with 3 lenses: 15mm. f2.5, 25mm. f1.9, 63mm. f2.7) 1,150.00

or
Bell and Howell 70 DL Silent Camera with 3 lenses (17mm. f2.5, 25mm. f1.9, 75mm. f2.8) 500.00

Tripod for Auricon Camera (a lighter weight tripod costing \$40-\$60 could be used for the Cine Special or Bell and Howell cameras) .. 170.00

Lighting Equipment
8 Collapsible lamp stands (with sockets and clamps) 70.00
8 PAR 38 lamps 13.60
2 "Colortran" transformers 57.00

1 Light meter—G.E. PRI or Norwood Director 32.00

Editing Equipment for 16mm. film
1 Griswold splicer HM-6 18.00

1 Neumade 2-hub synchronizer and film measuring machine 82.50

1 Pair Neumade Synchro-Dual Rewinds 33.00

1 Bala Editing Viewer 38.50

1 Editing rack (can be homemade)

Magnetic Recording Equipment
1 Magnetic Recording Projector-Bell and Howell 202 (for post-narrated sound with film shot in Cine Kodak or Bell and Howell camera) 760.00

Film
16mm. Plus X Blue Base in daylight loading reels. (Single perforated film is needed for the Auricon camera and can be used in the Cine Special and Bell and Howell camera. Blue base film can be processed by commercial laboratories either to a negative, or by reversal, to a direct positive.)

GOULD WRITES NEW RADIO-TV BOOK

Jack Gould, winner of the *Variety* Page One and Polk Awards for critical and reportorial coverage of the radio and television fields, has now lent his knowledge and talents to the writing of *All About Radio and Television*, a recent publication of Random House.

For many years radio has been Jack Gould's hobby. As a boy of ten he built a crystal radio set and then a short wave radio. Now he has three boys of his own who are showing signs of the same interest. For them, and all other boys, girls, and adults, who want to know how radio and

television work, *All About Radio and Television* is the answer.

Mr. Gould, New York Times radio-TV editor, explains how a television wave is made, how to send and receive radio and TV waves, how a picture is changed into electricity, how to build a foxhole radio, why we have networks, how to communicate with the moon by radio, and many other of the tricks that it took scientists years to discover. There are also over 100 illustrations to help explain the hows and whys of radio and television.



(Kamehameha Schools photo)

Students of the Kamehameha School for Boys in the radio work-shop class gain actual broadcasting experience in the studios of Hawaii's first FM radio station, KVOK. The station, which is operated by the Schools, is used in giving valuable training to those interested in radio work. The facilities of the entire station are at their disposal for training purposes.

KAMEHAMEHA SCHOOLS INAUGURATE FM STATION

THE Territory of Hawaii's first FM radio station hit the airwaves October 6 with an auspicious three-hour long inaugural broadcast.

The station, KVOK, is owned and operated by the Kamehameha Schools located on Kapalama Heights in the City of Honolulu.

The gala inaugural program was attended by a galaxy of top big wigs, headed by Governor Samuel Wilder King and the Territorial Superintendent of Public Schools, Clayton Chamberlain.

Making the first of seven addresses, President Harold W. Kent of the Kamehameha Schools listed the following reasons for the founding of the station:

1. To bring to the public a high level of cultural and educational programs.
2. To tell the story of the Kamehameha Schools by this additional means.
3. To provide practical broadcasting opportunities to the students of the Kamehameha Schools.
4. To serve as an English workshop for students of English classes.
5. To invite the Department of Public Instruction and the University of Hawaii to participate in the presentation of programs.

Governor King in his address paid high tribute to the schools for initiating this means of educational

broadcasting. "Besides providing a new means of broadcasting," the Governor said, "this station will serve as a vocational device to train students of the Kamehameha Schools in the techniques of radio broadcasting." He added that "students will be given valuable experience in the handling of radio equipment and in improving oral English through programs broadcast from this station."

The faculty of the Kamehameha Schools, the Governor continued, "who have been instrumental in establishing the station have performed a real service by their foresight and energy in giving Hawaii something new in the way of radio education and entertainment."

Messages of congratulation were read from Honolulu's mayor, John Wilson and the University of Hawaii president, Dr. Gregg M. Sinclair.

Station KVOK will be on the air every day, Monday through Friday. Educational programs will be broadcast daily. Two afternoons a week will be given over to school audiences with radio workshop students of the school doing much of the work, aided by English and social studies classes. The station will also be on the air on Tuesday and Friday evenings with programs for adult enjoyment featuring recorded classical music programs.

It is estimated that there are more than 5,000 FM receiver owners in



General view of KVOK studios during inaugural broadcasting program. Owned and operated by Kamehameha Schools, it is the only educational station in operation in the Territory. On stage: Clayton Chamberlain, Territorial Superintendent of Public Instruction; Samuel Wilder King, Governor of the Territory of Hawaii; Col. Harold W. Kent, president, Kamehameha schools; Rev. Samuel Keala, Pastor, Kaumakapili church; Lawrence Haneberg, president, PTA of the Kamehameha Schools Preparatory department; and Rev. John F. Mulholland, Kamehameha Schools' Chaplain.

Honolulu and this is the first opportunity for them to make use of the high-fidelity FM band on their sets. Two additional FM stations are expected to be on the air shortly.

Editor's Note: Readers will remember Harold W. Kent as one of the founders of the AERT, and its

first president. He was responsible for starting school broadcasting in Chicago, for the establishment of the Board of Education's FM station, for the setting up of the Chicago Radio Council, and for the initiation of the School Broadcast Conference. All his many friends wish him well in his new venture in radio in Hawaii.

NEW YORK EDUCATION ON TV

The televising audience of metropolitan New York received its initial video introduction to the municipal colleges and the New York Board of Higher Education on Saturday, October 24, when Station WABD launched *Panorama*, a new 26-week series.

The opening telecast, "Preface To a New Series," included a brief "meeting" of the Board of Higher Education; subjective camera interviews of the presidents of the four colleges, and filmed visits to the city institutions.

A PHILOSOPHY FOR TELEVISION

People should be able to find in their television sets not only a mirror which reflects the lowest common denominator of their interests, but a light which can illuminate the way to a better life. This light can be provided by the universities if they respond to the challenge of television with sufficient strength and clarity of purpose—RAYMOND W. WITTCOFF, chairman, Executive Committee, St. Louis Educational Television Commission, in an address before the Association of Urban Universities, St. Louis, Missouri, October 18-19, 1953.

LOS ANGELES EDUCATIONAL TV STATION OPENS

ANOTHER educational television station — KTHE in Los Angeles — went on the air officially Sunday, November 29 with its inaugural program. The station had been sending test patterns and experimental programs during the preceding month,

KTHE is the second noncommercial TV station in the United States. The first is KUHT, owned and operated by the University of Houston, Texas. It has been telecasting 40 hours a week of educational programs since June, 1953.

Educational television — ETV for short — is a fast-growing infant. Half-a-dozen noncommercial stations are expected to be in operation within the next few months and perhaps as many as 25 by the end of 1954. Efforts are now under way or planned to utilize at least 113 of the 245 TV channels set aside by the Federal Communications Commission for noncommercial use.

Station KTHER is wholly financed by the Allan Hancock Foundation for the University of Southern California, which is the licensee. The station is housed in the Hancock Foundation building on the USC campus, and is said to be one of the most modern and completely equipped TV installations in the country.

The initial telecast opened with Captain Hancock's challenge to the community to develop programs that will meet its need for educational and cultural enrichment. Thereafter,

some 20 educators, organization leaders, and officials of federal, state, and local governments took part in five panel discussions on the kinds of programs educational TV can and should offer.

The discussions were interspersed with samples of the programs that will make up KTHER's initial daily schedule: one program from a children's series called *Let's Play Like*, a piano concert as part of a music series, a lecture on painting which forms part of a series on art, and a *Teen Age Topics* discussion group.

Committees are at work preparing programs for in-school reception, for adult college courses, and for general cultural interest. Early this year it is expected that KTHER will be on the air for 40 hours a week. It is programming for about 20 hours a week to start with.

Among the programs on the KTHER schedule two are of special interest. The presentations of the famed Pasadena Playhouse will be televised over KTHER for adult evening consumption. Also, the popular Shakespearean course given by Professor Frank C. Baxter of the University of Southern California will be re-offered. These two are among the programs of national interest which KTHER will record on kinescope films for use by other educational stations in the country.

Professor Baxter's course is currently appearing over commercial

LISTENABLES and LOOKABLES

SUNDAYS

1:00 p.m.—**Man's Right to Knowledge:** This is a new 13-week radio series designed to stimulate higher educational values, to propound the philosophy and observations of the world's eminent scholars, and to celebrate Columbia University's Bicentennial; Jan. 3, "The Ancient Mediterranean View," Arnold Toynbee; Jan. 10, "The Ancient Asian View," Sir Sarvepalli Radhakrishnan, vice president of India; Jan. 17, "The Judaeo-Christian View," Professor William F. Albright, American orientalist; Jan. 24, "The Modern View," Dr. Joseph Wood Kritch, American essayist; Jan. 31, "Authority and Freedom in the Ancient Mediterranean World," William Linn Westerman, professor emeritus of history, Columbia University; Feb. 7, "Authority and Freedom in the Ancient Asian World," President Hu Shih of the National Peking Uni-

versity; Feb. 14, "Authority and Freedom in Medieval Europe," The Very Reverend Martin Cyril D'Arcy, S.J., Master of Champion Hall, Oxford, England; Feb. 21, "Authority and Freedom in the Modern World," Professor Robert M. MacIver, Columbia University—CBS-Radio.

2:30 p.m.—**American Forum of the Air:** Jan. 10, Representative John McCormick (D., Mass.)—NBC-TV.

5:00 p.m.—**Hallmark Hall of Fame:** Jan. 24, *Richard II*, with Maurice Evans as king, Sarah Churchill as queen, and Kent Smith as Bolingbroke. This will extend to two hours for this Sunday only—NBC-TV.

TUESDAYS

9:30 p.m.—**U. S. Steel Hour:** Jan. 5, Talula Bankhead in "Hedda Gabler"—ABC-TV.

FRIDAYS

7:00 p.m.—**Mr. Wizard:** January 9, "Television."

station KNXT in Los Angeles. Some 900 viewers, at \$12 each, have registered for full college credit in this TV course. At least 7,000 more have paid \$2 for study guides to the course. And the 9.5 rating of the program puts it ahead of *See It Now*, and *Kukla, Fran and Ollie* in that area.

Channel 28, assigned to KTHE, is in the ultra high frequency band, which means ordinary TV sets cannot receive its signal without converters. An estimated 5,000 sets in the station's signal range are so equipped at present. Informal estimates of the number of sets now being adapted to receive KTHE programs range as high as 1,000 per week.

An Advisory Board and a Citizens

Committee for KTHE have now been organized. The Advisory Board of 31 members consists of 7 representatives of colleges and universities, 7 representing local school systems, 6 from community organizations, 6 representing the public in general, 3 from religious institutions, 1 from the Hancock Foundation, and the head of the Citizens Committee.

Under the supervision of Professor William H. Sener, director of tele-communications, University of Southern California, KTHE will also serve as a laboratory and workshop for students in television. The University is offering courses in TV programming, station management, script writing, and so on, leading to the country's only degree of bachelor of science in television.

THE RELEVANCE OF FILM RESEARCH TO TELEVISION

C. R. Carpenter

Director, Instructional Film Research Program
The Pennsylvania State College

THE national Educational Television Programs Institute was held at The Pennsylvania State College, April 20-24, 1952, in a building then occupied by the Instructional Film Research Program. One of several panel discussions was scheduled in the Information Center room where hundreds of research reports which have become available since the war were on file. In addition, reviews of pre-war research on instructional sound motion pictures were also in the Center. Furthermore, there was a very extensive bibliography of some 2,000 items on research and other studies related to instructional films.

One of the principal conclusions of the panel discussion during one morning session was that there was a deplorable lack of research results on educational television. With the exception of the exploratory studies conducted at the Navy's Special Devices Center and at Iowa State College, it was argued, little research had been done on the many unanswered problems of educational television.

The theme developed by this specific panel of the first national Educational Television Programs Institute has been discussed during many subsequent local and state meetings

throughout the nation where promotional activities for educational television have occurred.

There is some validity to the viewpoint that little or no research of significance has been done on the functional problems of instructional television. This point of view could be argued effectively and a strong case made for vigorous and extensive research programs in this field. However, there is a supplementary position which is deserving of careful consideration.

Let us think briefly of some areas of research results which may have close relevance to the procedures and processes of education or training by means of television. There is a vast body of psychological information on sensory processes, perception, maturation, learning, motivation, and response of people. Derived principles and generalizations from this field, especially when applied to education, have considerable meaning for those interested in instructional television. Of even greater relevance are research results on experimental comparisons of instructional methods and procedures. There are volumes of research studies which have been sponsored by the military services and by the advertising industries on methods of

presenting stimulus materials to be learned or intended to affect the behavior of people. Certainly the studies of effects of radio programs carried out in the United States and abroad should not be forgotten or neglected. Neither should this be the case with the results of research on the sound motion picture as a medium of information storage, distribution, and presentation.

The conclusion arrived at by the national Educational Television Programs Institute in 1952 that few research results are available for instructional television, rests on several implicit assumptions which are only partially true. The first of these is that communication by television is so radically new that few if any research results on verbal, written, or pictorial materials (stimuli) apply. This same partially true but largely false assumption tends to exclude consideration of research results on the communication processes mediated by radio and sound motion pictures.

A tentative corrective for this erroneous assumption may be a simplified conception of what television is and is not. Stripped down to the essentials, television is a **recorder-**

distributor-projector system for pictorial and voice (or sound) communication. The camera is the recorder (and translator). The micro waves are the distributing means similar to the mail or express carriers which transport film to viewing situations. The TV receiver is analogous to the motion picture projector and screen.

It is true that any medium used for transmitting messages or information may affect to some extent the quality of the communication. This may be done by giving to the message its special characteristics, by introducing "noise," by changing sound or picture qualities, or by various kinds of amplification. The possibilities are high that the essential characteristics of communications—the common denominators, dimensions of content and significance for audiences, the form and them's of messages—greatly exceed the characteristics imposed on the communications by the particular medium in recording, transmitting, or presenting the message. This is certainly most likely to be true when the media in question both (1) deal with the same modalities (sight and sound), (2) may employ the same basic recording equipment, and (3) may use the same basic physical means for presentation.

SCHOLARSHIP FOR RADIO-TV

Joseph C. Harsch, Washington foreign affairs columnist for the *Christian Science Monitor* and radio news commentator, has turned over to the University of Wisconsin the \$1,000 prize given him by the Alfred I. duPont Awards Foundation for excellent performance as a radio commentator.

This Harsch Scholarship fund has been established to provide \$250 in four separate years, each time to a student who shows promise as a radio or television news analyst.

It is possible to generalize about the possible degrees of relevance or transferability of research results from one medium to another. This degree of relevance between two media, for example television and sound motion picture, may vary in direct proportion to the degree of similarities of "message" presentation as perceived by the audiences. Fundamentally, both television and the sound motion picture (or magnetic tape picture-sound recordings) stimulate the vision-hearing sensory modalities of audiences. These basic similarities are dramatically demonstrated by good films projected over television and interspersed with

"live action" often without people in audiences discriminating between "live action" and "filmed" sequences. Indeed, a large proportion of television programs are televised films. Early results of studies which seemingly showed instructional materials from TV programs (on kinescope films) to be superior to motion pictures have not been confirmed. The main point is that basic message characteristics as these are reacted to by people remain essentially the same whether the recording-distributing-projection mechanism is a television system or a projected sound motion picture. The general recorder - distributor - presentation functions are similar and the sound-picture channels are comparable.

This line of reasoning leads us to a useful conclusion relative to the relevance of research on sound motion pictures to television problems. Those film research results have the closest relevance which deal with program variables like rates of development, organization of materials, repetition and reiteration, intrinsic interest, protagonist representation, commentary - picture integration, levels of verbalization, and other basic dimensions of programs as they are perceived. On the other hand those results of film research have least relevance which deal with what appear to be medium bound specific characteristics of the viewing situation. However, even in this area there would seem to be considerable overlap between television and motion pictures. For example, results of film research on screen size, viewing angles and viewing distances, and on-the-job training using small daylight projection screens are clearly relevant to the utilization of television programs.

It is estimated that the military services alone have spent between one and one-half and two million dollars sponsoring research designed to improve the effectiveness of in-

structional sound motion picture production and utilization since 1947. The results have not been negligible. These findings are available and should be reviewed and interpreted or used when possible in answering the numerous complex problems of instructional television. Furthermore, these research results on sound motion pictures used for education and instruction should provide the base lines and starting points for research on both the common problems of two or more comparable mass media, and for research on the unique problems of educational television.

When the next national Educational Television Programs Institute is held an important item on the agenda should be a consideration of what is known with acceptable confidence about instructional sound motion pictures which can be used to improve the effectiveness of instructional television.

AERT Convention

April 7 is AERT Day

Plan NOW to be on hand

The annual AERT Meeting will be held in Columbus, Ohio April 7 - 10, coinciding with the Institute for Education by Radio-Television.

WATCH for further details of programs in later issues of this magazine.

LISTENING POST

Canada

CBC FEATURES CHILD DEVELOPMENT SERIES

Parents throughout Canada faced with the problems of bringing up children will be able to turn to their nearest Trans-Canada network station for advice beginning Sunday, January 17, when the Canadian Broadcasting Corporation, in co-operation with the Canadian Home and School and Parent-Teacher Federation, launches a series of broadcasts called *The Way of a Parent*.

Written by George Salverson, who worked with the Institute of Child Study at the University of Toronto on the programs, the series will open with an introductory broadcast showing something of the philosophy of child training. Other broadcasts will range from turmoil at the dining table to the question of teenage responsibility.

The series totals thirteen broad-

casts, all dramatizing problems encountered in bringing up children. Many phases of parent-child relationship will be covered, including an examination of the modern versus the old-fashioned methods of child training. In the case in point, a grandmother demonstrates a little old-fashioned psychology and the result is that a seven-year old boy decides to continue with his music lessons.

A member of the executive of the Canadian Home and School and Parent-Teacher Federation, Mrs. G. C. V. Hewson of Toronto, has written a study bulletin in conjunction with the series. Listeners may secure copies of the bulletin by writing to the office of the Canadian Home and School Federation, 79 Queen Street East, Toronto.

South

FLORIDA U PRESENTS TV SERIES

The University of Florida at Gainesville is now in its third year of educational television programming over the facilities of the CBS outlet in Jacksonville.

Annually, each one of some 12 or 15 campus departments prepares three programs in its particular field to be presented as a unit. These programs are "packaged" on campus where they are put through a series of "dry-run" rehearsals and then transported 160 miles to be telecast as the *Knowledge In Action* series.

Faculty members present the programs in the form of illustrated lectures, lectures with short dramatic episodes, lecture - demonstrations, and in 8-week telecourse form.

The student TV crew handles the many duties of a TV studio crew such as floor managers, audio-engineers, cameramen, assistant directors, etc. Any props or simple sets not available in the studio are designed, built, and trucked there.

Dr. T. C. Battin, director of TV activities at the University, produces and directs the programs.

West Coast

TV MAY STIMULATE READING

Television programs may actually stimulate more interest in reading, Doris Watts of the Long Beach Public Library declared at the 43rd annual meeting of the teachers of high-school English held in Los Angeles over the Thanksgiving recess. Good subject matter on the TV screens may inspire the viewers to read for additional information, she claimed, or poor programs may drive them to the bookcases in sheer desperation.

"The reading of printed matter," she asserted, "is no longer the only way to become an informed citizen . . . Reading ranks third in the order of activities affected by TV with, in that third group, the reading of books apparently being affected most, magazines next, and newspapers least. . . Those who used to read for escape are now turning to television, but those who have always enjoyed good literature are still doing so."

Midwest

1954 OHIO STATE AWARDS

Entries for the 18th annual American Exhibition of Educational Radio and Television programs closed on January 1. Programs winning the 1954 "Ohio State Awards" will be announced April 5 as a feature of the Institute's 24th annual meeting in Columbus April 7-10.

Because alert broadcasters are developing both radio and television programs dealing with threats to human freedom, a new class of entries has been established this year for programs dealing with basic freedoms—such as freedom of inquiry and expression, due process, and equality. Other programs classifications have been shifted slightly to adjust to developing trends in broadcasting and telecasting, as reflected in last year's exhibition entries.

The seven TV entry classes in the 1954 competition include programs directed to all special interest groups, cultural programs, public affairs

programs, programs dealing with basic freedoms, programs of systematic instruction, programs for young people's out-of-school listening, and school telecasts.

The ten radio program classes include, besides all of those listed for TV except systematic instruction, programs dealing with personal and social problems and special one-time broadcasts. School programs are grouped under three in-school listening class levels—primary, intermediate, and high school.

Entries came from networks, local radio and television stations, and various civic and educational organizations in both the U.S. and Canada. Awards will be made on the basis of purpose and content of program series in each of the 17 radio and TV classes. Programs will be judged by panels of competent authorities in radio and television education at co-operative evaluation centers located all over the country.

Transatlantic

AMERICAN YOUTH COMPETE WITH BRITISH

A transatlantic broadcast in which young people of England and the United States exchanged their ideas was broadcast on *The Youth Forum* over Station WQXR, New York, on December 12. Two high school students from each country discussed "Britain and the United States — Partners for Peace." Dorothy Gordon acted as moderator on the American side of the Atlantic Ocean and

Rooney Pelletier of the British Broadcasting Corporation moderated in England.

The Youth Forum discussions were broadcast before audiences both in New York City and London and these studio guests had an opportunity to query their foreign neighbors during the question and answer period.

Michigan

MICHIGAN STATE RADIO-TV CONFERENCE

The ninth annual Michigan State Radio and Television Conference will be held Friday, March 5, 1954 at Michigan State College, East Lansing.

The topic for discussion at this

year's meeting is "The Role of Radio and Television as Mass Media." The program is planned to interest both educational and commercial broadcasters. Robert P. Crawford, director of radio-television training will be this year's Conference chairman.

Scranton

SCRANTON U PRESENTS TV SERIES

The University of Scranton is currently presenting two weekly half-hour TV programs through the facilities of new local UHF stations.

Spiced with dramatic excerpts and readings illustrated with specially prepared art work, a panel composed of members of the University's English Department and of guests selected from among high school English teachers, lawyers, and other professional people discusses books and authors on *Who Wrote That?* for WGBI-TV on Thursday nights at 8:00 to 8:30 p.m.

A panel selected from members of departments other than English, (biology, psychology, business administration, economics, modern languages, history), explore the etymology and meaning of words on Sundays at 1:00 p.m. through WBRE-TV, in Wilkes-Barre.

Both have proved popular shows, as written requests and letters of appreciation testify. Producer of the TV shows for the University is R. F. Grady, S. J., manager of the University of Scranton's FM station, WUSV, and chairman of the English Department at the University.

Minnesota

MINNESOTA EDUCATIONAL TV INSTITUTE

The Minnesota Council for Adult Education held an Institute on Educational Television in connection with the Association's Annual Meeting in the Center for Continuation Study, University of Minnesota, December 4-5, 1953.

The first half day was devoted to a discussion of the topic, "How Can I Use Television," by Edward Wegener, program director, Station WOI-TV, Iowa State College, Ames. Following his talk and the discussion which it precipitated, Mr. Wegener showed kinescopes of a number of educational television programs as an indication of the variety of subjects with which it might deal.

The afternoon session found individuals experienced in the preparation of TV programs setting forth specifically the kinds of TV programs that could be planned in each of

their fields: civic education, vocational education, liberal arts education, fundamental education, science education, fine arts education, and health education. This session closed with an address on the topic, "Television and Adult Education—an Evaluation," by Dean Julius M. Nolte, General Extension Division, University of Minnesota.

The Saturday morning session consisted of two addresses with audience discussion following each. Dr. Rufus Putnam, superintendent of schools, Minneapolis, spoke on the subject, "What Is the Status of Educational Television in Minnesota Today?" Mrs. Sally Luther, member of the Minnesota Legislature, 34th District, Minneapolis, discussed the topic, "A Point of View: Educational Television and the Minnesota Legislature."

Boston

ADVENTURE IN FRIENDSHIP

The International Friendship League has hundreds of thousands of teacher-sponsored letters from boys and girls in all countries of the free world. These boys and girls, in nearly every case, have written in English, and they are all eager to have pen friends in the United States.

Teachers of history, geography, civics, languages, and social studies find the letters from abroad helpful in the classrooms, because they contain a wealth of interesting up-to-the-minute information. As a pupil-participation project it gives the young people invaluable practice in writing good letters and learning how to express themselves.

The International Friendship

League has the endorsement of the U.S. Department of State, the National Education Association, and the U.S. Office of Education. It is also sponsored by the Ministries of Education in all the free countries of the world.

More than 200,000 American boys and girls are making friends with young people all over the world in this way. They are doing their bit to help better mutual international understanding, and at the same time are getting real enjoyment from their letters from far off countries.

Please send a self-addressed stamped envelope to the International Friendship League, Inc., 40 Mt. Vernon St., Boston, Mass., for information.

RECORDER DOUBLES AS PA SYSTEM

Revere Camera Company is manufacturing keyboard tape recorders (Models T-700 and T-10), which have been designed for the utmost in simple, trouble-free operation. In pressing a key such as "play," the mechanism is activated by an electrical solenoid. Since the solenoid performs the work, the key pressure is very light and no amount of forcing or miss-use of the keys will damage the recorder. In turning off the power to the recorder, the solenoid automatically disengages the recorder for safe storage. This feature enables the recorder to be used with an electrical clock-switch for recording off-hour programs. It also provides for electrical remote-control so the recorder can be placed in a separate room for secret recordings of shy students.

The radio-phono and microphone inputs have been combined in a single hi-low input jack, which simplifies recordings for those not having any electrical knowledge. A digital index counter is incorporated, the type used in automobiles to indicate mileage. This tape-counter takes the work out of finding a word or sentence.

Another good point on the Revere Tape Recorder is its ability to be used as a public address system. By pressing the "speaker" key, the built in amplifier delivers sufficient power from the microphone or tape to fill a small auditorium (200 to 400 people).

For any additional information, see the nearest Revere Dealer, or write to Revere Camera Company, Sound Division, 320 East 21st St., Chicago 16, Ill.

CONSTRUCTION PERMITS GRANTED

Twenty applicants were listed in the October *Journal* as having received construction permits for non-commercial educational TV stations prior to August 1.

Six more applicants, raising the total to 26, have now been granted. Following are the locations, applicants, date of the CP grant, and the channel for the latest recipients:

Miami, Florida, Lindsey Hopkins Vocation School of Dade County Board of Public Instruction, 11-12-53, 2.

Champaign-Urbana, Illinois, University of Illinois, 11-4-53, 12.

Chicago, Illinois, Chicago Educational TV Association, 11-6-53, 11.

Ann Arbor, Michigan, University of Michigan, 11-4-53, 26.

Chapel Hill, North Carolina, Consolidated University of North Carolina, 9-30-53, 4.

Madison, Wisconsin, State of Wisconsin, 10-7-53, 21.

In addition to the 26 construction permits granted for the use of educational channels, there are 19 applications still on file with the FCC for such facilities from the following communities: Birmingham, Alabama; Sacramento, California; Washington, D.C.; Gainesville, Florida; Atlanta, Georgia; Savannah, Georgia; Lawrence, Kansas; Detroit, Michigan; Utica, New York; Cincinnati, Ohio; Oklahoma City, Oklahoma; Philadelphia, Pennsylvania; Providence, Rhode Island; Nashville, Tennessee; San Antonio, Texas; Seattle, Washington; Milwaukee, Wisconsin (2); and San Juan, Puerto Rico.

Another application is from Ohio University, Athens, Ohio, for non-commercial operation on non-reserved channel 62.

who?

what?

when?

where?

Homer Fickett, 55, who recently completed eight years as director of *The Theatre Guild on the Air*, passed away in New York on November 3, 1953, after an illness of five months. He was a pioneer in the field of radio and one of the nation's top producer-directors. He had been associated with such well-known radio productions as *Cavalcade of America*, *This Is My Best*, and *March of Time*. Twice he was awarded the industry michael as best producer-director of the year.

Alma Dettinger, conductor of *Other People's Business* on Station WQXR, The New York Times, was the recent recipient of one of four awards made to women broadcasters by the Grocery Manufacturers of America for outstanding achievement in informing the public about the production and distribution of the nation's food.

Charles C. Farrar, 1949 graduate in radio of the University of Georgia, was named recently to the post of station manager of Station KSTL, St. Louis.

Dr. Ronald R. Lowdermilk, radio and TV education specialist, U. S. Office of Education, attended the special demonstration showing the status of RCA Research on Magnetic Tape Recording of both color and

black-and-white television, at the David Sarnoff Research Center, Princeton, New Jersey, on December 2.

Frieda B. Hennock, FCC Commissioner, was one of the principal speakers at the annual meeting of the National Council of Teachers of English, in Los Angeles, California, on November 27. Other AERT members attending the meeting were editorial advisors, William D. Boutwell, and Leon C. Hood.

Correction—We regret that we reported in the November issue that **Keith J. Nighbert**, director, Radio Station KUSD, University of South Dakota, was on a year's leave of study at Station WOI-TV. We now learn that he is spending full time this year on his official duties at KUSD.

Gertrude Babcock, president, Detroit AERT, announced that her radio class held a carnival on December 9. Proceeds were to help build the radio department in the Durfee School where Mrs. Babcock teaches.

Metropolitan Pittsburgh Educational Television Station WQED becomes a new member of AERT. The station is located at 4337 Fifth Avenue, Pittsburgh, Pa.

NEXT MONTH — Hodapp Views Production

The February issue of the *Journal* will contain an exclusive article by William C. Hodapp, Executive Director of Teleprograms, Inc., and author of the recently published *Television Manual*. Mr. Hodapp will spotlight TV production and programming for education, an article you will not want to miss. If you are thinking of becoming a member of AERT and wish to read this forthcoming feature, fill out the handy membership blank in this issue.

PRESIDENT BRODERICK VISITS NEW JERSEY

Mrs. Gertrude G. Broderick, AERT president and radio-television education specialist, U. S. Office of Education, was a guest speaker at the joint meeting of the New Jersey AERT and the Audio-Visual Leadership Council of New Jersey, in Atlantic City on Saturday, November 14. The meeting, held as a part of the New Jersey Education Association's Centennial Convention, drew more than 200 teachers, administrators, and audio-visual specialists.

Speaking on the topic, "What Can Television Do for Education?" Mrs. Broderick described many of the ways in which television is currently being used by schools and colleges, both for in-school and out-of-school

viewing and forecast a bright future for the medium if teachers acquire the proper skills for its effective utilization. She urged AERT members particularly to assume their fair share of leadership in developing those skills through research, study, and experimentation.

Dr. Paul Witt, associate professor of education, Teachers College, Columbia University, and DAVI president, was the other guest speaker. His talk stressed the many areas where audio-visual programs can and should be improved.

Harold Hainfeld, president, New Jersey AERT, presided. Proceedings were recorded on tape and copies are to be made available through Mr. Hainfeld at Roosevelt School, Union City, New Jersey.

ARE YOU AN AERT BOOSTER?

If you're not, you are passing up a fine opportunity to do a real favor for your friends, as well as to distinguish yourself as an active member. How do you become an AERT Booster? It's all very simple. You look around among your associates for men and women who are not members of AERT and you take the few minutes that it requires to point out the many reasons why they should be. Then you have them supply the necessary information on the following blank and forward it, along with their \$5.00 check to cover the annual dues to Lillian Lee, Membership Chairman, Station WABE, Board of Education, Atlanta, Georgia. Checks should be made payable to the Association. Join the growing ranks of AERT Boosters today!

Name: _____

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Letters to the Editor

Readers are invited to write their views on educational radio or TV subjects. Address letters to Editor, *AERT Journal*, 301 Johnston Hall, U. of Minnesota, Minneapolis, 14.

We are making a study of the uses of radio in the teaching of social studies in the elementary schools of New Mexico. We think that through this important means of communication we can develop purposeful experiences of real value which will enrich the social studies program immeasurably. We are particularly anxious to know what is being done by your schools.

You would be helping us greatly if you could give us any information about a program for the use of radio in the teaching of social studies which is sponsored by you, or of which you have knowledge. We are eager to know of any work of this nature which is being done, or has been done, and we would like very much to have any sources known to you and any information or material you can make available on this subject.

Any help you could give us concerning this matter would be greatly appreciated. Thank you for your cooperation.

Bernard Ross
822 N. Van Ness
Santa Ana, California

Congratulations on a very readable and good-looking *AERT Journal*.

Morris Goldberger
Editor
Listenable and Lookables

The two issues of the *AERT Journal* have been very good. I've read them from cover to cover.

Clarissa Sunde
Radio-TV Consultant
Minneapolis Public Schools

Your publication is most interesting, and I find a great deal of valuable material in it for use in a course that we call "Introduction to Mass Communications."

Edward A. Walsh
Department of Communication Arts
Fordham University

Let me congratulate you upon the new format of *The Journal of the AERT*. There is a great improvement and one that I know will be much appreciated by the membership.

Elmer G. Sulzar
Director, Radio & TV Department
Indiana University

Congratulations on the new format and vigorous content of the remodeled *AERT Journal*. Although there must have been justifiable sentimental attachment to the old size and makeup, this is a fresh approach which should draw much new and favorable attention.

Gale R. Adkins
Director, Radio House
University of Texas

I have been wanting to tell you ever since I received the October *Journal* how attractive I think it is and what an improvement over the old one. I think you are on the right track and that everyone is to be congratulated.

Judith C. Waller
Director, Public Affairs and Education
NBC Central Division

Just a note to tell you how pleased I am with the October *AERT Journal*. It should be a great help to all its readers.

Sister M. Lorenz
Mount Mercy College

Congratulations on the new layout of the *Journal*. Not only was the format good but also the material seemed more alive and interesting.

Kay Saunders
Rochester Public Schools

It is beautiful!

Kenneth G. Bartlett
Vice President, Syracuse University

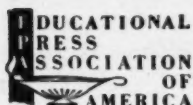
Congratulations on the new *AERT Journal*. It is an extremely attractive piece, streamlined, interesting, and completely indicative of a good and welcome change.

Gertrude Novak
Philadelphia Public Schools

I like the new Digest size of the *Journal*, and particularly the cover!

Julia Mary Hanna
University of Detroit

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